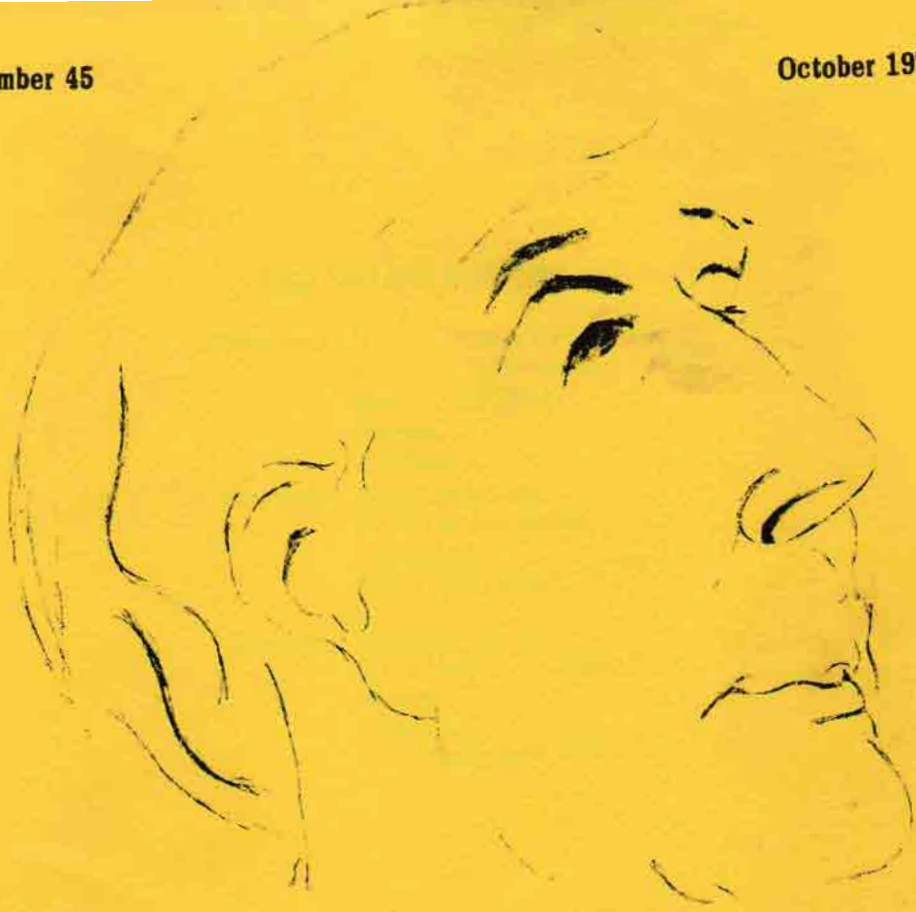


Number 45

October 1974



THE DELIUS SOCIETY JOURNAL

F. Delius
Dawn, Richmond
After Kapp

THE DELIUS SOCIETY JOURNAL

Number 45

Editor: Christopher Redwood

CONTENTS

Editorial	page 2
Delius in Southport	page 5
Unpublished Delius Recordings by Malcolm Walker	page 6
Carl Larsson and Grez-sur-Loing in the 1880s by Lionel Carley	page 8
Correspondence	page 26
Forthcoming Events	page 28

Editorial Address: 4 Tabor Grove, LONDON, SW19 4ER
Telephone Number: 01-945 5952.

The Delius Society Journal is published in January, April, July and October. Further copies are available from the above address at 15p each, plus postage. Material for the next issue should reach the Editor as early as possible, and not later than 30th November, 1974.

EDITORIAL

Basking in the hot sun on the Isles of Scilly, avoiding politicians - whether they be sinking an extrovert pint or passing in a yacht - my only possible regret can be missing the last day of 'This Week's Composer - Delius'. Broadcast in the week ending 26th July, this was the first time our composer had been featured in the programme since March 1966. The planning on this occasion was superior, in that all four concertos were included. Mr. A.G. Lovgreen, who keeps a record of Delius music on the air, tells me that after a lean period since February, the last fortnight of July produced more than five hours' broadcasting, with a bonus for those in the London area. It was also very good to see Delius re-appearing in the 'Prom' programmes, after a blank year in 1973. Performances, (all of which were broadcast, of course) included 'Walk to the Paradise Garden' (July 20), Dance Rhapsody No.1, (July 30) and 'Brigg Fair', (August 3).

* * * * *

CORRECTION: One or two errors unfortunately crept into the articles on 'A Mass of Life' in Journal No. 44. Mr. Norman Cameron has written to say that the Wrexham performance took place on 11th August, 1938, and not the 13th. Mr. Stephen Lloyd writes that the 1913 performance mentioned by him on page 10 was on 10th March, not 9th as he stated. Furthermore, the 1933 performance (page 9) was on 11th March and not 11th November. He also claims that the Liverpool performance described by Norman Cameron (page 5) took place on 15th December and not 7th December. Mr. Gilbert Parfitt has kindly supplied the information that a slip was inserted into the programme for 24th October 1934 stating that Olga Haley and Hermann Nissen were unable to appear. They were replaced by Astra Desmond and Roy Henderson, a fact which would make it appear that Roy Henderson took part in all performances of the 'Mass' in this country from 1925 to 1944 inclusive.

* * * * *

THE MUSIC ARCHIVE OF THE DELIUS TRUST

An article by Rachel Lowe under the above title appeared in The Music Review, Vol. 34, Nos. 3-4, August-November 1973. By courtesy of the Trustees of the Delius Estate, the Society has been provided with sufficient offprints of this article to circulate copies with the current issue of our own Journal. Consisting of a condensed summary of details of the music MSS., it will be of considerable interest to all our members. We are grateful to the Delius Trust for this generosity.

prime aim to persuade EMI to issue the recording of 'Paa Vidderne' made by Beecham but never released, even if only in a limited issue for members of the Society. It will be too late to express regrets when we learn that some enthusiastic backroom-boy has destroyed the master-copies.

It was a great pleasure to meet two of our three German members Mr. and Mrs. Hans Pieter Dieterling, when they passed through London at the culmination of a recent holiday in Britain. From Herr Dieterling I learn that the Westdeutscher Rundfunk, Cologne, made a recording on January 7th and 8th this year of the Delius 'Cello Concerto, played by Klaus Heitz, and the Cologne Radio Symphony Orchestra under Gabriel Chmura. Herr Dieterling wrote to Herr Heitz, from whom he elicited the information that the 'cellist had first studied in London with James Whitehead, from whom he derived an enthusiasm for English music, and that he holds the Delius and Elgar Concertos very close to his heart. His letter went on to point out that his was actually the first recording of the Delius Concerto in its original form, claiming that Jacqueline du Pré used a performing version prepared by an English musicologist. (I would be interested to receive further information on this point). The recording made by Herr Heitz has already been broadcast twice by Cologne Radio. His next project is a performance of the Double Concerto with the American violinist Paul Zukofsky, which he is hoping to record for the Swiss Radio Corporation.

Herr Dieterling told me that performances of Delius' music are rare in Germany although the recent recording of 'A Village Romeo and Juliet' was transmitted by Cologne Radio in October 1973. More surprising than that, Lionel Carley informs me that excerpts from the same recording were also given on French Radio last year, presented with a very favourable commentary by Fred Goldbeck, who drew parallels with Debussy's 'Pelléas et Mélisande'. While Dr. Carley was on a short visit to France this summer, he chanced to see a television film about English gardens, accompanied by the music of Frederick Delius. Could it be that the composer's adopted country is giving him some belated recognition?

Members of the Society may well have been dismayed to read in the press on August 21st André Previn's plans for the London Symphony Orchestra's coming season. 'The programmes will be strongly slanted towards the music of France and Russia' he is quoted as saying. He added that Sir Michael Tippett's 70th birthday would be celebrated by including his works in three programmes, and one might conclude that this will be the British contribution to the season. On the same

day I received a letter from Mr. A.G.Lovgreen telling me that the Royal Liverpool Philharmonic Orchestra, after their stirring work for Delius in recent years (see Journal No.43.), are only including one performance each of 'The Walk to the Paradise Garden' and 'On hearing the first Cuckoo in Spring' for 1974-5. Local politics appear to be at least partly responsible for this situation, having brought about changes of Chairman and planning committee.

Fortunately, the balance was somewhat redressed a few days later when the Royal Philharmonic Orchestra's plans for the season were announced by its chairman, Mr. Brian Smith. The slogan for the year is to be 'Backing Britain - in Music'. Besides several contemporary works, the music of Elgar, Vaughan Williams and Delius is scheduled for inclusion. One of the most interesting events will be a performance of the Violin Concerto under Sir Adrian Boult, who conducted the premiere of the work more than fifty years ago. I only hope the concerts are sufficiently well supported to encourage the orchestra (and its rivals) to repeat the venture.

Meanwhile, Delius features frequently in the programmes of the Birmingham Philharmonic Orchestra, for information of which I am grateful to Mr. H.Dennis of Southampton. See 'Forthcoming Events' for details.

* * * * *

DELIUS IN SOUTHPORT

On Thursday 11th July, the Southport Gramophone Society were addressed by Delius Society member Mr. A.G.Lovgreen, who called his talk 'The Scope of Delius'. He began by playing Sir John Barbirolli's recording of the 'Irmelin' Prelude, followed by the opening chorus of 'A Mass of Life', conducted by Sir Thomas Beecham. These two pieces were chosen to illustrate the contrast between the popular view of Delius as an idle dreamer, and the reality. After this came 'Over the Hills and Far Away', conducted by Beecham, and Sir Charles Groves' version of 'Paris'. These two near-contemporaries illustrated, Mr. Lovgreen told his audience, the astonishingly sudden nature of the composer's self-discovery, despite what some people might claim for 'Kwanga'. In the second half of his programme, Mr. Lovgreen played the Barbirolli version of 'In a Summer Garden' and the recent recording by Sir Charles Groves of 'Song of the High Hills', chosen to illustrate further the diversity of the composer's range. Incidentally, the last disc received a 'rave' review in the July 'High Fidelity News', under the title 'A Utopian Disc for Delians', which ended: 'this record, I need hardly stress, is the stuff of which basic libraries are made'. The highly successful evening closed with thanks to the speaker and an invitation to return and talk about 'A Mass of Life'. We look forward to an influx of new members from the Southport area!

UNPUBLISHED DELIUS RECORDINGS

by Malcolm Walker

Mr. Gilhespy's letter in the last issue of the JOURNAL and its reference to Beecham's unpublished recording of 'Paa Vidderne' will no doubt have raised many questions in members' minds as to just what recordings have been made for commercial release but for one reason or another remain unpublished.

My own interest in this aspect of Delius on record was aroused some years ago by rumours of an unpublished recording made at the 1934 Leeds Festival of 'Songs of Sunset' with Olga Haley, a baritone I could not trace, the London Select Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. Knowing that the 1934 Triennial Festival took place in October I made enquiries as to whether such a recording was actually made. The recording company's ledgers revealed nothing bar the one point that the mobile recording van was at Leeds making test recordings. Further research brought forth the information that test recordings were made, using the matrix numbers TT1788/1795 inclusive, with October 8th being the date of recording and Leeds Town Hall the venue. Going back to the recording company I was told that the original master shells had been destroyed following Beecham's refusal to approve the whole venture. It would seem highly improbable that the commercial release of this recording will ever take place.

Another recording which would have constituted a recording première was 'Arabesk'. This was made at the same Leeds Festival in Heseltine's English translation by Roy Henderson with the same chorus, orchestra and conductor, the date of recording being October 15th and the matrix numbers TT1838/1840 inclusive. Upon comparison with the two Leeds recordings I was able to work out that Henderson was also the baritone soloist in the 'Songs of Sunset'. Again no shells exist.

Possibly one of the most tantalising and supposed recordings is the Anthony Bernard version of 'Air and Dance'. In the June 1929 issue of the record magazine 'The Gramophone' appears the following item: 'Brunswick and Decca - The Chenil Gallery, where most of the Brunswick recording is done, is very busy these days. We hear that Mr. Anthony Bernard has recorded a big work of Delius as well as Air and Dance, which the composer has given him to record for the gramophone before ever it is heard in public. This is probably unique in the annals'. The 'big work' referred to is 'Sea Drift' with Roy Henderson and the New English Symphony Orchestra and Choir. (It might be noted that the record labels give no identity of the conductor.) The recording was made on May 29th, 1929 and released by Decca in August on S10010-2 bearing the matrix numbers MA1910R-MA1930R, MR1950R-1970R. What was contained on MA1940R? No, not 'Air and Dance' -

in fact there is absolutely no reference in Decca's recording ledgers to such a recording ever having been made by Bernard. Very probably Decca had planned to make the recording and passed the news to the magazine before the sessions actually took place.

Another recording which would have had a link with Delius failed to occur as a result of illness. Charles Kennedy Scott and the Oriana Madrigal Singers were booked to record an LP of part-songs which would include 'To be sung of a summer night on the water'. (Kennedy Scott, it will be recalled had prepared the chorus for some of the items in the 1929 Festival and had featured the part-songs with his group in the intervening years). In fact they had given all but one of the Delius part-songs in a BBC Third Programme broadcast on June 1st, 1962. Unfortunately, Kennedy Scott fell ill on the day of the first session (November 28th, 1962) and was unable to conduct. Quite naturally the singers felt unnerved so that the results achieved by his deputy were disappointing. The recording remains unpublished.

It is really Beecham's unpublished recordings which are bound to arouse the greatest interest. Let us look into some aspects. In the main Sir Thomas made many recordings of the same piece and the earlier attempts are largely efforts he thought he had improved upon at a later date. For instance, he recorded 'Brigg Fair' twice in 1928 - July 11th and December 12th, and it is the later recording which is the published version. What is interesting in the case of the earlier version with the LSO (not just "Symphony Orchestra") is that the players must have been exhausted by the end of the session after Beecham had made four attempts on each of the four sides. Again, there is 'Dance Rhapsody No. 1' which was recorded on three occasions in just six years - November 6th, 1946; May 8th, 1948 and February 18th, 1949, and the published one made on October 29th, 1952. With the 'Dance Rhapsody No. 2' there are also three versions - October 16th, 1945 (with the LPO); October 3rd, 1946 and the published recording on November 11th, 1956. There were four attempts with 'Sea Drift', each with different soloists - November 11th, 1928 (Dennis Noble - unpublished); November 2nd, 1936 (John Brownlee); January 22nd, 1951 (Gordon Clinton - unpublished) and April 23rd, 1954 (Bruce Boyce). And returning to the matter of the 'Songs of Sunset' Sir Thomas made two further recordings: November 30th, 1946 (Nancy Evans, Redvers Llewellyn, BBC Chorus - unpublished) and April 1st, 1957 (Maureen Forrester, John Cameron, Beecham Choral Society). This latter version, never released in Beecham's lifetime, appeared in June 1963 and was only available for two years. Despite its weaknesses it is to be hoped that the stereo version (it does exist) will see the light of day.

In conclusion, I would ask that if anyone knows of any recording information relating to Delius on disc or tape I should be very pleased to hear from any member. Every scrap of information is important.

CARL LARSSON and GREZ-sur-LOING in the 1880s

by Lionel Carley, illustrated by Carl Larsson

Of all the groups of artists flourishing in Grez-sur-Loing in the 1880s and 1890s, easily the most distinguished and prolific were those with a strong Scandinavian element, clustered around primary figures of the stature of Carl Larsson and Karl Nordström. On a recent visit to Stockholm and the Strindberg Museum I gathered more information to supplement material already located, and what follows is largely culled from Swedish sources previously untranslated into English. The material is rich, and is a clear reminder to the Anglo-Saxon observer that Grez played a decisive rôle in the lives of a number of first-ranking creative artists well before Delius appeared on the scene. Innumerable forward links come to the surface as one works through books and papers telling of life in the village as it was a dozen or more years before the composer came to live there. Countless references to paintings of Grez spread themselves over pages devoted to artists unknown and unsung in the English-speaking world; and the rise, decline and fall of the village as a focal and progenitive point of a fresh school of Swedish, if not of Scandinavian art, can be pieced together.

Until the 1870s the classic, conventional trek of aspiring Scandinavian artists had been southward to cities of cultural influence in the Germanic countries. Typical goals would be Düsseldorf, Munich, Karlsruhe and Berlin, sophisticated *Weltstädte* compared to the relatively provincial towns of mid-nineteenth century Norway and Sweden. Young artists would complete their studies in one or other of these cities in approved fashion and return to their native countries to paint in a style virtually indistinguishable from that adopted and practised by painters across the length and breadth of Germany. The 1870s and 1880s, however, saw a change in all this. The Barbizon painters and the Impressionists had given the lead, artists moved out of their studios and into the open air, the *vie de Bohème* became the accepted alternative life-style and Paris the place where both life- and art-styles suddenly fused to make the city a magnet for artists of every nationality and school.

As the last quarter of the nineteenth century rolled on the trickle became a flood as the northerners took over whole *cafés* in the Latin Quarter - painters, poets, novelists, sculptors, dramatists, musicians -

eagerly enriching their respective experience (or at least compensating for its lack) and consciously or not enriching in their turn the culture they so studiously sought to assimilate. The most obvious example of the return they gave to France is in the field of drama, with Paris turning its surprised eyes to a stage which became increasingly dedicated to presenting the oeuvre of a whole range of Scandinavian playwrights - Ibsen, Bjørnson, Strindberg and many a lesser light. A reaction inevitably began to set in in the later nineties, when the fashion was on the wane, but Scandinavian plays had helped by then to gild the reputations of many a French actor and director, from Lugné-Poë to Antoine. In music the trend was less obvious, less spectacular, with Grieg the only real conqueror. Even then the French were reluctant to own that he left any musical imprint on their subsequent native composition, even if Ravel quietly agreed with his friend Delius's assertion that modern French music was 'simply Grieg plus the 3rd act of Tristan'.

The artists' colony that began to form in Grez in the 1870s was in many respects an offshoot of that which flourished in and around Barbizon, not very far away. There students worshipped at the feet of masters Théodore Rousseau, Millet, Barye and Corot. Rousseau had died in 1867, the others, interestingly, all died in 1875 - January, February and June respectively. Interestingly because it was in August 1875 that Robert Louis Stevenson and his friends made their first foray to Grez, as chronicled both by Stevenson and Will Low. Barbizon is dead, long live Grez... It was Barbizon that had brought artists and their easels into the open air. Out of Paris, thanks to the new railways, came the Sunday painters, and the Forest of Fontainebleau opened to receive them. Hard on the heels of the Barbizon School came the Impressionists, dealing in the currency of subtle interplay of light and shade. More than ever the need was to paint in the open, to accept the sunlit challenge of woodland and waters and to catch the passing effect of light and fix it upon canvas. More than ever the need was to find pretty, unspoilt and undiscovered places where those who were dedicated - or wealthy - enough might stay and find subjects sufficiently diverse and attractive to offer some hope of ultimate artistic, if not monetary reward. The English-speaking group of poet and painter friends of Robert Louis Stevenson (the author himself now being out of the picture) seem to have effected the first temporary colonisation of Grez around 1876, having discovered the village the previous year, and Will Low and company flourished there for the next two years or so, but they could scarcely keep the village to themselves alone and the influx of 'outsiders' was one of the

factors that caused the group to split up and its members to go their separate ways. Grez had been discovered and inevitably began to attract tourists as well as artists.

There is ample evidence of Swedish artistic activity in the region at this period, that is to say some years before the establishment of the Scandinavian group that gravitated around Carl Larsson from 1882. Two names stand out: Hill and Törnå. Carl Fredrik Hill (1849-1911) lived in the area for a while in the 1870s. I do not know if he painted in Grez itself, but his *Steep ascent in Montigny* dates from around 1877. This is a calm, rural piece, less than characteristic when considered together with some of Hill's other French landscapes of this period, which show a spare melancholy, an unnaturally white light heightening the impact of skeletal trees, fields deathly still, untouched even by the shiver of a wind. Most of his canvases have an autumnal feel and contain an element of loneliness bordering on fear, a foreshadowing of the mental illness that was to afflict an artist who shunned all contact with his fellow-countrymen in a strange land.

It would probably be safe to say that Oscar Törnå (1842-94) was the first Swede to paint in Grez itself: a *Landscape from Grez-sur-Loing* dates from 1876, and a riverside scene from 1877. He was one of the earliest of the 'Parisian Swedes' and reached his artistic maturity in the late 1870s, but from then on he apparently failed to live up to the bright promise of his youth and in his final years in Stockholm he was to show no creative development of further interest.

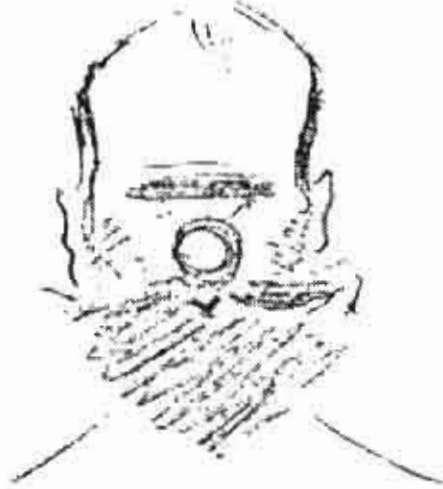
About this time too we find another Swedish artist in Grez - the only one to stay for a lifetime. This was Emma Löwstådt (1855-1932), who married the American painter Francis Chadwick. Her grandfather, Carl Teodor Löwstådt (1787-1829) had himself been a painter of minor repute. When the Deliuses in their turn settled in Grez they were to become fairly involved with the Chadwicks, who after all were earlier tenants of the house that Fritz and Jelka came to occupy in 1897. Posterity has so far left Chadwick a rather more shadowy figure than his wife, Carl Larsson describing him as a "rich American who considered himself an artist. He had a good sense of colour, much self-assurance, though very little self-consciousness..." One of Chadwick's daughters married the American author Alden Brooks, who was to become Delius's closest friend in the village itself. Another daughter, Louise, took an early dislike to Delius himself but was always on warm terms with Jelka. A great granddaughter of the Chadwicks, Christiane, still lives in Grez, and paintings by Chadwick, Emma Löwstådt and their intimate friend Roderic O'Connor (who was active in the area for many years) adorn the walls of her home.

One of the more gifted Swedish artists of his day was Richard Bergh (1858-1919). He, above all, put into words in the form of a rallying call

the reasons why he and his fellow artists were leaving Sweden: "Away from the barbaric land! Away from ice and snow! Away from pietism and asceticism! Away from ... superficialities! Away from ourselves!" Clearly, for the majority of Swedes who made their way southwards the driving force was primarily a negative one - the wish to break away from a particularly restrictive bourgeois society - rather than a positive desire to be radical or an irresistible urge to be before their time. Bergh was one of that significant minority that found its way to Grez-sur-Loing. One picture he painted there in 1882 is a rather heavy, dark piece, more typical stylistically of Swedish art in the seventies than of the increasingly impressionistic efforts of his countrymen in the eighties, but its special interest for us lies in its subject, Julia Beck, who was another Swedish artist temporarily to make her home in Grez. In fact, with Richard Bergh and Julia Beck we have reached the fully-fledged Scandinavian community that came into being in Emma Löwstädts-Chadwick's Grez around 1882. One could write a book about this particular group and its impact on the village, since it contained a galaxy of names later to become celebrated in Scandinavia. Here, however, little more can be given than an outline of its main figures.



THE FRANCIS CHADWICK



RICHARD BERGH

The group's central figure was undoubtedly Carl Larsson (1853-1919), an artist who is and has been for three-quarters of a century a household word in his native Sweden. He first left Sweden for Paris, by the roundabout route of Copenhagen, Lübeck and Hamburg, in April 1877. One of his earliest memories of Paris itself, having arrived there around the end of May or the beginning of June, is of sitting in a restaurant

and rapidly making a sketch of Offenbach who happened to be sitting opposite him. He soon left for a summer stay in Barbizon, together with friends, and a Barbizon study that he painted in oils at this period was to make its way in due course to Stockholm's National Museum. In the autumn he executed a set of illustrations for Asbjørnsen and Moe's *Norwegian Folk Tales* (the same book that was much later to be the inspiration for Delius's *Eventyr*), but these were never actually published in book form. After a year or so he returned to Sweden, but we find him back in Paris again late in 1880. This time he travelled down with a fellow art student, Ernst Josephson. Apart from making a summer trip to Sweden, Larsson spent most of 1881 in Paris, but his life there took a turn for the worse in the winter of 1881-82. He remained relatively poor, unsuccessful on his own terms, and his health began to worry him. He had always had a sunny, open nature, something which meant that he never lacked friends, and one such friend, Dr Axel Munthe, came along to his lodgings to write him prescriptions for malaria, quietly leaving a 20-franc note on the table as he went out. Another, Karl Nordström, found the ultimate cure in his decision to take Larsson, depressed and ill, to stay in Grez - a village only recently discovered by Nordström himself. His judgment was sound. From the time of his arrival in the spring of 1882 Larsson's health began to improve and he was soon able to write to his friend August Strindberg: "You cannot imagine what poetry can lie in a little village like this."



VILJE WALLGREN



JULIA BECK



ANTOINETTE WÄLLGREN



Hôtel Laurent

The company he found in Grez was certainly cosmopolitan, for among his fellow guests at Madame Laurent's pension, the *Hôtel Beauséjour*, were, initially, a Norwegian, a German, three Frenchwomen and a few Americans. The guests at the nearby hotel run by Madame Chevillon were similarly mixed, but the real influx was reserved for the summer, and this is perhaps a useful point to list some of the more interesting Scandinavians who one might have found in Grez just then or at some time during the 1880s. There were Julia Beck (1853-1935) and Karin Bergöö, Swedish, both students of Alfred Stevens in Paris; Ville Vallgren, Finnish sculptor (1855-1940), and his Swedish xylographer wife Antoinette; Kari Nordström, Richard Bergh and August Strindberg; Ernst Josephson (1851-1906), Swedish painter-poet; Swedish author Klas Fåhræus (1863-1944) and his actress wife Olga Björckgren (1857-1950); Georg Pauli (1855-1935), Swedish printer; Oscar Cantzler, Swedish genre and portrait painter; Georg Arsenius (1855-1908), Swedish painter of equestrian studies, for a long time engaged to Julia Beck; Verner von Heidenstam (1859-1940), Swedish poet; Gustaf af Geijerstam (1858-1909), Swedish novelist; Oscar Björck (1860-1929), Swedish painter; Nils Kreuger (1858-1930), Swedish painter noted for his animal studies and landscapes; and Bruno Liljefors (1860-1939), who was to become

the most celebrated Swedish painter of wildlife in its natural surroundings. Artists Edilf Peterssen (1852-1928), Christian Krohg (1852-1925), Christian Skredsvig (1854-1924) were among the leading Norwegian visitors; there were the Danish painters Peter Severin Krøyer (1851-1909) and Sofie Holten (1858-?); and other Swedes included artists Allan Österlind (1855-1938), Johan Tirén (1853-1911), Hugo Birger (1854-87), sculptor Theodor Lundberg (1852-1926) and the xylographer Tekla Lindeström. In 1883, before he found fame as a politician in his native Norway, the young Sigurd Ibsen visited Grez. He was to marry Delius's friend Bergliot Bjørnson, daughter of the dramatist.



GUSTAF AF GEIJERSTAM

Although Christian Skredsvig (cf. *October Morning in Grez*, 1881-2) was probably the earliest, there is no doubt that Christian Krohg

was the most important of the Norwegian artists to visit Grez in the 1880s. He was there in the spring of 1882, when Larsson first stayed in the village, and painted at least four pictures in Grez: *Sunday Morning* (a title shared by two of them), *Karl Nordström in Grez-sur-Loing*, and *Back garden in Grez*. Krohg was one of the leading lights of the Norwegian Naturalist school and he was to remain faithful to Naturalism when his friends and contemporaries chose to follow newer

trends. In his maturity he was to become professor at the State Academy of Art in Oslo. Delius certainly knew him in 1897 (if not before), when the artist sketched and interviewed the composer for a leading Norwegian daily, *Verdens Gang*. This was in connection with the first performance, in the capital, of Gunnar Heiberg's play *Folketsvadet*, for which Delius had written incidental music.

Karl Nordström (1855-1923), similarly early in Grez, met his future wife Tekla Lindström there - they married later in Paris. His gently beautiful picture of *The old bridge at Grez* dates from that first summer of 1882 and was painted just across the river from the Chevilion. He had already spent some years relatively unproductively in Paris, and like Larsson it was only in grez that he really found himself - and found too the subjects that best suited him. Leaving later in the year for a long return visit to Sweden, he reappeared in Grez in 1884 and apparently stayed for much of the time in the village until his final return to his homeland in 1886. His *Garden motif* (1884) is reminiscent of Carl Larsson's work of this period, although the two painters were stylistically to go their separate ways. Another painting *Copse at Grez* awoke considerable interest at the Salon of 1886. One of the most striking of Nordström's relatively few portraits (he was primarily a landscape painter) is that of his fellow countryman *The writer Klas Fåhræus in Grez* (1886). And an early Renoir flavour can, according to one critic, be discerned in one of two portraits - a pastel - that he had painted of Tekla the previous year.



KARL NORDSTRÖM



SIRI STRINDBERG

It was not long after he arrived in Grez that Carl Larsson began to paint, and one of the earliest of a whole series of water-colours executed in the village was *Forbidden fruit*. When the others left he remained there for the winter, making every other week a trip to Paris to see his fiancée, Karin Bergöö, to whom he became engaged in September after meeting her in Grez. Many of his pictures are set in the garden of the Laurent hotel - *Pumpkins*, for example, one of the water-colours he painted during the winter of 1882-3. *Heat frost* is another water-colour from this period. He worked in oils too, and like the other artists did not hesitate to use the panelling of the dining-rooms and doors of the Chevillon and Laurent hotels in lieu of canvases. Carl and Karin, painted on two such panels, dates probably from the autumn of 1882. An oil canvas which he had begun in the summer of 1882, *A la campagne*, was not finished until the following spring. Some of his Grez pictures he exhibited at the May Salon of 1883, by which time Scandinavian friends were beginning to return to the village for the summer.

By now the English were no longer much in evidence in Grez. Indeed they had been virtually frozen out, according to Larsson, by the Irish and the Scots. Frank O'Meara, the Irish artist, was still living there but Larsson, though aware that he was highly gifted, noticed that "he never did anything". Another Irishman in Grez in 1883 was John Lavery. His visit was apparently quite short, but he was so taken with the village that he returned the following year to stay for nine months. He later wrote that he had painted at least ten different pictures of the bridge in the course of these and return visits. He told, too, with relish of the ill-informed American dealer who, wishing to appear knowledgeable, complimented him on the fame of his portrait of "the beautiful Irish girl, Bridget Gray". Among other Grez canvases by Lavery from the 1880s are *On the Loing - an Afternoon Chat* and *La Rentrée des Chèvres*, while later notable pictures he painted in the village are *A Garden in France* (1897) and *The Lady Artist* (1900). Another familiar painter figure in Grez towards the century's close, as well as in his adopted village of Marlotte nearby, was Arthur Heseltine, whose nephew Philip was later to become a close friend and collaborator of Delius. One charming picture of his that has remained in Grez to this day depicts two of the Chadwick children.

Carl Larsson married Karin Bergöö in Stockholm on 12 June 1883. They were only away from Grez for a short time for they were back in time to join other expatriate Scandinavians for Midsummer Eve in Grez. Their friends gathered at Bourron station to meet them and the festivities continued for several days. Carl and Karin had arranged with the Chevillons to rent a little pavilion, or cottage, down by the riverside in the garden of the hotel, and it was in this garden that Larsson painted his *Bride in her wedding dress*, an accomplished, charming, quiet picture imbued with all the love and affection that he was to pour into pictures of his family for many years to come.

Strindberg, succumbing to Larsson's persuasion, came to Grez with his family in September 1883, staying for a fortnight. The Swedish

colony there now numbered twenty-two, including children and maids. Siri Strindberg was so enchanted by Grez that she wrote an article on the life led by the artists there, published in Stockholm early the following year. The guests at the Chevillon hotel were, it seems, predominantly Swedes and Americans, and the day started gently, with breakfast being served till 10.30; the mornings generally were spent walking, bathing or boating. Carl Larsson, as the longest-standing guest, was at the head of the table at lunchtime. Karin would sit beside him and Tekla Lindeström on his right. Opposite Tekla sat 'Spada', the Paris correspondent of one of the leading Swedish newspapers (he was ultimately to marry Julia Beck). Then came Ville Vailgren and his wife; and then Strindberg and Siri. Christian Skredsvig, as a Norwegian, provided the bridge to the Americans sitting further down the table. They too were painters, but Siri leaves no record of their names. "We also have", she wrote, "a little corner of England in a kind old lady who in the interests of philanthropy dabbles a little in homeopathy, distributes religious pamphlets and endeavours to interest her fellow-guests in lotteries. Otherwise she plays the piano uncommonly well, and the young ones who like dancing take undue advantage of this."

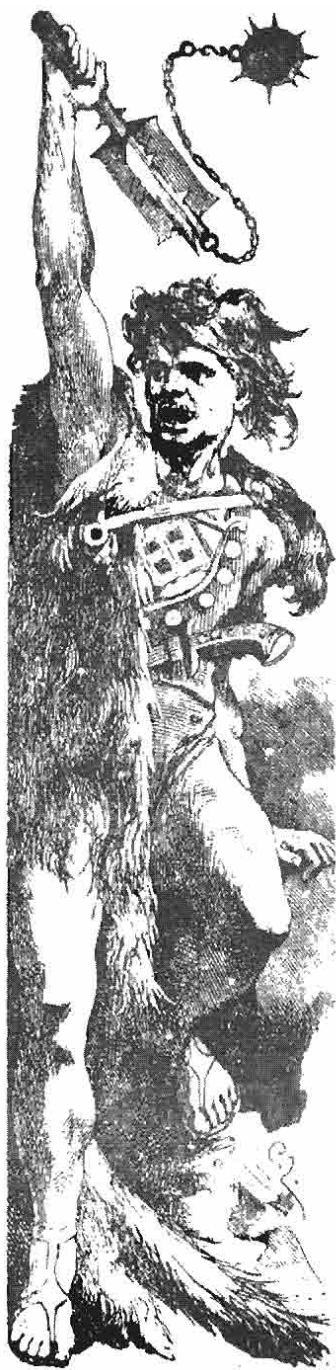
Work usually began in the afternoon for most of the artists, who would often paint in the garden of the hotel. If it rained they might camp out and continue under large umbrellas; but there was an indoor alternative, for the billiard room had been converted into a studio. Other favoured spots for their easels were roadside, meadow, or a boat on the river. Before dinner, which was taken at 7 o'clock, it was the custom to take a walk, perhaps right out of the village. The Swedes would often stay together in smaller groups and might make their way to nearby Moncourt. In his autobiography Larsson recalls how on one such occasion he, Bruno Liljefors and Karl Nordström walked to Nemours, to have a meal for a change at the Ecu d'Or. It was with great difficulty that they made their way back the five kilometres to Grez, for Liljefors told such an incredible tale that his fellow-walkers were reduced to tears and collapsed with laughter in the road. Larsson does not recount the tale. The evenings would often take a musical turn, with the Swedes singing quartets and "a little English-Australian-American miss" singing English airs. Often these quieter evening pleasures would be interrupted by visitors coming over from the Laurents' establishment - again including a goodly sprinkling of artists of various nationalities - and the dining-room would be cleared for dancing.

Larsson was working this year on illustrations for the Swedish edition of the Danish author Erik Bøgh's *Truth's Pilgrimage* (*Sanningens pilgrimsfærd*), and for the features of his heroic figure 'Enemy of the Liars' he took Strindberg as his model. The lion's mane of hair, the brow, the burning eyes are instantly recognisable; only the Herculean proportions of the hero's limbs strike a discordant note when one remembers Strindberg's more human scale. In October the Strindbergs

were back in Paris where they lived until the end of the following January. After leaving Paris Strindberg maintained a lively correspondence with Larsson. Meanwhile the Larssons themselves had moved to Paris in mid-October. Carl had finished two more Grez water-colours, *In the kitchen garden* and *The old man planting*, and these works were quickly bought by the National Museum in Stockholm. The Museum now seemed to be keeping a careful eye on the Parisian Swedes and among other Swedish paintings garnered in from France was Emma Löwström-Chadwick's *Fisherman's departure*, for which the Museum paid a considerably higher price than it gave for Larsson's work. Two other Grez pieces by Larsson in 1883 should perhaps be mentioned for the record: *The pond*, a water-colour; and *Portrait of Hugo Birger*, an oil sketch on one of those hotel panels.

After spending the winter in Paris, during which time he became friendly with Bjørnstjerne Bjørnson, Larsson and his wife moved back to Grez in the middle of March 1884, now hiring the little cottage in the Chevillon garden for a whole year. A further trip to Paris of particular significance would have been for the May Salon, at which Sweden was once again represented in force. Grez was an inevitable subject and yet another Swedish artist, Ivar Nyberg (1855-1925), showed a village motif in his *Old woman from Grez*, (1883). The French establishment in its turn had awoken to the presence of all these talented northerners in its midst and one of the pictures that Larsson exhibited at the Salon was duly bought by the State. By now Grez was once more full of Scandinavians. Larsson's in-laws came on a visit and Nordström, Liljefors and Geijerstam were there, among others. Although most of them had left by July they were in Grez long enough to enliven the quiet rural life for themselves and for the Larssons by maintaining the scrupulous interest in birthdays, name-days and other holidays that remains a particularly Scandinavian characteristic today, and celebrating with their friends at regular and rapidly-recurring intervals. The summer's landmark came on 11 August when Karin gave birth to a daughter, Suzanne, "the first time since the Creation that a foreign child had been born in Grez", as Larsson happily put it.

We find the artist back at work in mid-October on fresh water-colours set in Grez: *Pumpkins*; *Beehives*; *Poppy*; and a superbly-lit and softly-lined pastel study of his wife and daughter, *Studio idyll*, dates from around Christmas. Other pictures from 1884 include *In Moncourt*, *The girl in the greenery*, *Hawk and Dove*, *The beehives* (another version), *Autumn*, *The kitchen garden*, *Bean harvest* and *Les coquelicots*. Two oil sketches illustrating poems of Anna Maria Lenngren which were also painted this year on panels in the Chevillon hotel dining-room were subsequently moved and preserved. "The past year has been the happiest in my life", wrote Larsson on New Year's Eve. It had indeed gone out in style, with many of the Parisian Swedes, including Joseph-



AUGUST STRINDBERG



ERNST JOSEPHSON

son, coming down to visit their compatriots in Grez: in all it seems that the Larssons had thirty-five guests from Paris to help them celebrate a typically Swedish Christmas. Before the winter of 1884-5 was out Larsson had painted Little Suzanne and a portrait of the elder Coquelin, the famous actor, both destined for the Salon (his compatriot Anders Zorn was only a few years later to paint Coquelin junior); as well as a water-colour of the bridge under snow, *Winter in Grez*. A particularly fine water-colour, *The old wall*, dates from the spring of 1885, the season that Larsson also chose for a few days' trip to London. In May the Larssons were in Stockholm again. Their intention was to return to Grez later in the year but in the event their absence was longer. On hearing that Strindberg had returned to Grez in July with a more protracted stay in mind, Larsson wrote, "Enormously happy that circumstances have forced you to Grez. For, you see, the good fairy lives there. Devilish as you are towards yourself, devilish as so many short-sighted, foolish and malicious people are towards you, Grez is just the right place for a rest." The Strindbergs in fact 'rested' in Grez until the following May, staying initially at the Chevillon, moving in the autumn to the Laurent, and finally renting a house in March until they left. An interesting outcome of this stay of close on a year in the village is Strindberg's *Bland franska bönder* (Among French Peasants) part of which is a kind of socio-economic survey of the area, with descriptions of the lives and mores of the inhabitants of Grez. The work was first published in Swedish in Stockholm in 1889; it was republished in 1914 as Volume XX of the *Collected Writings*. It seems not to have been translated into English, so as a sample of its terse style, here is Strindberg's matter-of-fact description of Grez: "The village is situated where the plateau slopes down to the river Loing (tributary of the Seine). Standing outside the village on the highway and looking towards the white cluster of houses one immediately recognises the archetypal French village, mother of the city, or city in miniature. It is surrounded by windowless walls. The village is blind. Is it the window-tax or defence that has fashioned these long stretches of walls? Perhaps both. It is white, but has black roofs, of blackened tiles. It is happy, but sad at the same time. The village is said to be an invention of the Romans, the garden an invention of the Teutons.... Looking into the village one can see two rows of single-storeyed houses flanking the main street which lies cobbled in between. There are gutters on either side of the cobblestones, but above them and in front of the houses it is unpaved. Ducks paddle in the gutters and chickens promenade in the street. The first house that comes to notice is the buvette or tavern. For its signboard it has a juniper bush sticking out. Next comes the baker's sign, then the tobacconist's shield with its government number, for tobacco is a monopoly, as is well

known. Further away, the hotel, where commercial travellers and tourists can find a bed. On a bend in the street stand the ruins of the old castle under whose protection these peasants once settled, but whose name and owner have been forgotten. It would seem from its arches and ornamentation to date from the 13th century. Then come the butcher's, the general store, the church. Beyond the latter are the presbytery, the mairie and the school."

By the end of 1885 Strindberg's portable storm-clouds were threatening the tranquillity of the small Scandinavian group remaining in Grez. Rumours spread of a liaison between Siri and one of two Danish women then in the village, Marie David. Strindberg soon turned on Karl Nordström, until then seemingly one of his most trusted friends. The Vallgrens kept cover uneasily. Poor Nordström, cast first by Siri and then by Strindberg as a principal villain of the piece, wrote worriedly to his fiancée, Tekla Lindström, in Paris: "Great heavens, what a peculiar place this Grez has become when one compares it to last year." At Christmas the Larssons were much missed, both by the Parisian Swedes and the small group in Grez. There was inevitably something of a changed atmosphere in the village when Larsson returned early in the spring. Nonetheless he found a warm welcome awaiting him; the locals were only disappointed that his wife and daughter were not with him this time, having remained behind in Sweden. He did not stay long, leaving with Klas Fähræus for a grand tour of Italy - something that he had long promised himself - and returning to Stockholm in May. Another year was to go by before Larsson was in Grez again. He had been invited, as the only Swede, to take part in an international exhibition at Georges Petit's salon in Paris, in the company of artists of the stature of Puvis de Chavannes and Forain. Monet was a member of the exhibition committee. In Grez Larsson painted water-colours for the exhibition. Strindberg had long gone. Nordström was no longer there. But Bruno Liljefors was - on his honeymoon - and his wife found a place in Larsson's water-colour *By the Loing*. By the end of May 1887 Larsson was back in Sweden, no doubt savouring Strindberg's latest letter, in which he found himself and Josephson described by the writer as 'The Greats'. Josephson's friendship with Strindberg was now firmly established and was to last rather better than many of Strindberg's relationships. One of the significant friendships forged by Larsson during this particular visit to Grez, incidentally, had been with a member of the Swedish royal family, Prince Eugen - the 'painter prince' - who studied and painted in Paris over the course of a number of years. It was a friendship that was to ripen later in Sweden.

In the spring of 1888 the Larssons returned once again to Paris,

this time with a view to a longer stay in the city. They arrived on the 16 April and rented a studio in the Boulevard Arago (was this perhaps in the same pretty row of studios where Delius's friend the painter Daniel de Monfreid was to live a few years later?). It is quite possible that Larsson became acquainted with Ida Ericson, a sculptress from Stockholm who often ate with young Swedish artists in one of the cheap restaurants of the quarter, and who herself was shortly to become a friend of Delius through her marriage to William Molard. The Larssons found the Swedish colony in Paris to have shrunk a little, but not remotely in proportion to the Grez Swedes who now numbered just two. The village's changing foreign population now seemed to be made up largely of Englishmen and Americans, with an added exotic element in two Japanese who had somehow found their way there. A spring visit to Grez was supplemented by a week spent in Barbizon. When they returned to Grez in the summer it was to find that the Swedish colony now consisted uniquely of Emma Löwstäd-Chadwick, French artists, "the one worse than the other" according to Larsson, had won back their lost ground. Three small pictures emerged from this short summer stay in Grez: a pastel, *Woman pretending to read*, and two water-colours, *Fishing* and *Middle Ages*, the latter a close-up view of the bridge. More were painted during the course of a September visit to the village, with Larsson painting models "in the middle of God's wild nature, hoc est Chadwick's garden". The Chadwicks were now living in the house that was later to belong to the Deliuses and it would obviously be of special interest to us to find examples of Larsson's work of just this short period. The artist was certainly happy to be painting in the open air again after a great deal of studio work in Paris.

In Paris the Larssons led, just as they had done earlier in Grez, very much a settled home life. There were three children now, Suzanne having been joined by two brothers, and Larsson doted on them all. He would occasionally go out to meet Swedish friends at the Café de la Régence, ever a favourite haunt of Scandinavians in Paris. There were probably more visits to Grez in the spring of 1889, when Larsson was working on a large triptych for the World Exhibition, but Sweden beckoned for the summer. He was back in Paris for the last days of the Exhibition in November and spent a final week in Grez that month, where he completed two more pictures for his actor friend Coquelin. He settled more or less definitively in Sweden at the end of the year. In the event Coquelin had become one of his closest French friends and the actor's letters to Larsson well into the 1900s are full of warmth and admiration.

The friendship with Strindberg continued until 1908, when Larsson himself experienced what others had experienced before him: an attack that was as unexpected as it was cruel and vicious. Strindberg accused



E. C. L.

EMMA LÖWSTADT-CHALWICK



KARIN LARSSON

him of being a murderer, and when *A New Blue Book* was published in Stockholm in 1908, Larsson found himself described as an untrustworthy intriguer "who crept and stabbed". What hurt Larsson most of all in Strindberg's book was a description of his wife Karin as "a wicked devil", words which understandably led to a period of depression and unease in the artist's life.

Looking back it is easy to see that it was in Grez-sur-Loing that Carl Larsson found himself as a painter, depicting the quiet, unpretentious scenes that he saw around him. His wife said of him that he would sit in Madame Chevillon's garden painting one water-colour after the other, varying the subject simply by turning his painter's chair a little in another direction. Curiously there is usually just one figure in his pictures: his wife, old mère Morot, an old man, a little girl. His palette is generally muted, his colours usually those of spring or autumn, or of the early morning with a hint of mist. From Grez he went on to become an institution in his native Sweden, and he was in the course of time commissioned to paint large murals in a number of

public buildings, the most impressive undoubtedly being those decorating the National Museum in Stockholm. He died quite suddenly in 1919.

The Scandinavians had not stayed long in Grez. They had gone by the time Jelka Rosen came to the village in 1896 to paint in the garden where, eight years earlier, Larsson had painted. John Lavery remembers her arrival:

"One day a German girl, with the lovely name of Jelka Rosen, arrived and caused some stir. Not because of her nationality — she spoke French and English without an accent — but because she had advanced ideas on art and life. She rented a large house which had not been lived in for years. Then a personality arrived: a rather delicate, sensitive young man called Delius who went to live with her quite openly, and as a matter of course took it for granted that young people of the opposite sex should live together if they so pleased. Later Jelka became his wife. The garden, which ran down from the house to the river, was completely shut in and became an ideal open-air studio for models which Jelka made great use of, making it a small and very select nudist camp which would have been a complete success if it had not been for the mosquitoes."



CARL LARSSON

holding a sketch of Tera Lindström

How curious the links between the two periods, between a whole range of creative artists who came briefly to Grez in the 1880s, and Delius, soon to spend half a lifetime there. The clear link is with the Chadwicks, who stayed. But there are other more subtle ties. Christian Krohg was later to champion Delius's music in Norway. Strindberg to talk alchemy with the composer in Paris. Ernst Josephson was best known in his native country as a painter, but it was a poem of his that Delius set to words in 1901: **Black Roses** remains the only example of Delius looking to a Swedish source for a setting. And one is almost startled to find Jelka Delius recording how in the autumn of 1918 she and her husband took tea in London at the home of Sir John and Lady Lavery: "Poor old Lavery with his big spectacles and red-patched face and whiskers, his difficulty to remember names and find words... such a simple nice fellow".

More than a score of years had passed since Lavery noted Jelka's arrival in Grez, a full thirty-five had gone by since as a young man he had discovered the village when the Scandinavian invasion had been at its height and Carl Larsson had held court at the Chevillon. From 1897 Delius was the new king. If not Swedes, then Norwegians at least had come to Grez to visit him: violinist Halldan Jebe, painter Edvard Munch, dramatist Gunnar Heiberg. And who, less than three years later, one spring morning of 1900, might you have found in Stockholm's Grand Hotel sketching in oils that same Gunnar Heiberg? Yes, Carl Larsson, no less.....

PRINCIPAL SOURCES

- Jan Askeland: **Norwegian Painting. A Survey.** Johan Grundt Tanum Forlag, Oslo 1971.
- Siri von Essen: 'Artistkolonien i Grez par Nemours'. **Ny Illustrerad Tidning**, Stockholm, 2 February 1884.
- Pola Rollin Gauguin: **Christian Krohg.** Gyldendahl Norsk Forlag, Oslo 1932.
- Carl Larsson: **Jag.** Bonniers, Stockholm 1953
- John Lavery: **The Life of a Painter.** Cassell, London 1940
- Bo Lindwall: **Från Marcus Larsson till Ivar Arosenius.** Exhibition Catalogue. Norrköpings Museum 1958.
- Ernst Malmberg: 'Svenskar i Grez'. **Vintergatan**, Stockholm 1940.
- Georg Nordensvan: **Carl Larsson.** Sveriges Allmänna Konstförenings publikation XXIX & XXX, Stockholm 1920 & 1921.
- Walter Shaw-Sparrow: **John Lavery and his Work.** Kegan Paul, London, n.d.
- Göran Söderström: **Strindberg och bildkonsten.** Forum, Stockholm 1972
- August Strindberg: **Bland franska bönder.** Bonniers, Stockholm 1914
- Torsten Svedfeldt: **Karl Nordströms konst.** Nordisk Rotogravyr, Stockholm 1919.

CORRESPONDENCE

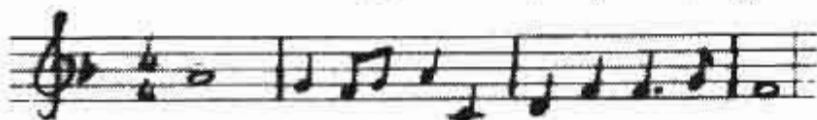
Dear Sir,

In his interesting article 'A Mass of Life - a Postscript', in the *Delius Society Journal*, No. 44, Mr. Stephen Lloyd writes: 'Many performances have...had the interval placed after the first section of Part 2...instead of before this section. This was Sargent's customary policy ...' He adds '...in his 1931, 1932, 1936, 1946, and 1951 performances Beecham...made a small change in the order of movements, putting the fourth movement of Part 2, 'Glowing Midday' after the 'Arise' chorus, followed by the interval.'

I attended two performances of the 'Mass' conducted by Sargent, the first at the Royal Albert Hall on May 13th, 1944, and the second in the Huddersfield Town Hall on March 19th, 1948, by the Huddersfield Choral Society and the Liverpool Philharmonic Orchestra, with Redvers Llewellyn as the baritone soloist, and on these two occasions, Sargent followed Beecham's practice and placed the first and fourth sections of Part 2 before the interval, though certainly in the 1966 Prom performance, he had the interval after the first section of Part 2.

On a different matter, Mr. Threlfall, in his fascinating 'Late Swallows in Florida' article in 'The Composer' (Spring 1974) traces the development of a theme in Delius's music over a period of 30 years, from the early 'Florida Suite' to the String Quartet of 1916. Mr. Threlfall remarks that it is arguable that this little pentatonic fragment was a mere cliché in the folk music of the South. I myself was long ago struck by its resemblance, melodically, to the opening of 'Marching through Georgia'. In fact the melodic line is identical.

Here is the theme as it appears in the prologue to 'Koanga'



And here is the introduction to 'Marching through Georgia', taken from the 'News Chronicle Song Book:



Since references to negro slavery appear in both the song and the opera, I have often wondered whether Delius deliberately introduced the theme into his opera.

Finally, can any member of the Delius Society throw light on the subject of the first broadcast performance of 'In a Summer Garden' in its original version? When the work was given on the 29th January this year, this was billed as the first broadcast performance, but I am quite convinced that I heard a performance of this version, announced as such, in 1942, or thereabouts. I cannot be sure, now, of all the details, but I fancy that it was conducted by Constant Lambert, and that the performance took place on a Saturday afternoon in Spring or early Summer. I seem to remember, too, that I noticed that this performance took about seventeen or eighteen minutes, that is to say about five minutes longer than the revised version. I have been in touch with Mr. Alan Jefferson about this performance, but the only positive clues so far are, first, that, as mentioned in Mr. Jefferson's book on Delius, the BBC Music Library has a score of the original version copied from manuscript parts in 1942, and, secondly, the 'Listener' (I have not been able to lay my hands on the 'Radio Times') refers to a concert given by the BBC Orchestra on Saturday 4th July, 1942, between 2.30 and 3.30, containing works by Elgar, Delius and Dvorak. This could have been the concert concerned. Can anyone help?

Yours sincerely,

13th August, 1974.

A.G.Lovgreen.

* * * * *

EDITOR'S NOTE: Since receiving Mr. Lovgreen's letter, I have had occasion to visit the British Museum Newspaper Library, and was able to consult the relevant 'Radio Times'. The concert on 4th July 1942, conducted by Clarence Raybould contained only the 'Itmolin' Prelude by Delius. We would be very interested to hear from any other reader who can throw light on the subject.

* * * * *

STOP PRESS: Despite the BBC's oft-repeated promise to let me know the date of the 'Lebenstanz' broadcast, it was only from the 'Radio Times' that I learned it was to go out on Monday, October 14th at 11.15 a.m. I feel sure it was greatly enjoyed by a handful of housewives who have silent washing-machines. However, members who live near London will have a chance to hear it again, along with 'Paa Vidderne', the 'Folkeraadet' music, the first version of 'In a Summer Garden' and the unpublished part-songs at the Delius Society Meeting on 31st October.

Meanwhile (although I do not normally pass on unconfirmed information) I have heard a rumour that Sir Charles Groves may record 'Lebenstanz', 'Paa Vidderne', with the 'Florida' Suite..

FORTHCOMING EVENTS

- October 17th at 8.00 pm.** New York City Opera: 'A Village Romeo and Juliet'. Revival of the Frank Corsaro production.
- October 31st at 7.30 pm.** Holborn Library, Theobalds Road, London WC1. Delius Society Meeting: 'More Rare Recordings of Delius' presented by Charles Barnard and Malcolm Walker.
- November 5th at 8.00 pm.** New York City Opera: 'A Village Romeo and Juliet' (second performance)
- November 10th at 1.00 pm.** New York City Opera: 'A Village Romeo and Juliet' (matinee and final performance this season). U.S. members who are interested in meeting on this occasion should contact William W. Marsh, Jr., 1526 Pine Street, Philadelphia, Pa. 19102, U.S.A.
- November 17th at 8.00 pm.** Lichfield Cathedral. 'Dance Rhapsody No.1'. Birmingham Philharmonic Orchestra (with Berlioz: 'Symphonie Fantastique', etc.)
- November 21st at 8.00 pm.** Royal Festival Hall, London. Violin Concerto played by Wanda Wilkomirska. Royal Philharmonic Orchestra conducted by Sir Adrian Boult. (with Berkeley: 'Symphony No.4'. Vaughan Williams: 'Job').
- November 22nd at 7.30 pm.** Tudor Grange School, Solihull. Birmingham Philharmonic Orchestra, programme as November 17th.
- December 1st at 2.45 pm.** Concordia Choir with Bournemouth Symphony Orchestra conducted by Ronald Sampson, with Elizabeth Simon, Pamela Bowden, Duncan Robertson, and Nigel Wickens, at the Dome, Brighton.
- December 13th.** Guildhall, Southampton. 'Sea Drift' conducted by Peter Evans. (with 'Belshazzar's Feast').
- January 16th, 1975, at 7.30 pm.** Holborn Library, Theobalds Road, London, WC1. Delius Society Meeting: Professor Arthur Hutchings.
- March 10th 1975.** Royal Festival Hall. 'Youth & Music' Concert including 'Brigg Fair' conducted by Delius Society member David Stone with the County of Avon School's Orchestra..
- May 4th 1975. 7.30 pm.** Birmingham Town Hall. 'Florida' Suite. Birmingham Philharmonic Orchestra (with Berlioz: 'Harold in Italy', etc.).
- May 9th, 1975.** 'A Mass of Life', in London. Royal Choral Society conducted by Meredith Davies.
- May 16th, 1975. ANNUAL GENERAL MEETING and DINNER.**
- May 18th 1975. 2.45 pm.** Woburn Parish Church. 'Florida' Suite. Birmingham Philharmonic Orchestra (with Holst: 'The Planets', etc).
- June 21st 1975. 7.00 pm.** Leominster Priory. Birmingham Philharmonic Orchestra (programme as May 18th).

THE DELIUS SOCIETY

Chairman: R.B.Meadows, Esq.,
5, Westbourne House,
Mount Park Road,
Harrow,
Middlesex.

Treasurer: G.H.Parfitt, Esq.,
31, Lynwood Grove,
Orpington,
Kent. BR6 0BD.

Secretary: M.Walker, Esq.,
22, Elmsleigh Avenue,
Kenton,
Harrow,
Middlesex. HA3 8HZ

Membership of the Delius Society costs £1.50
per year until 1st April 1975, £3.00 per year
thereafter. Half-rates for students

